

[illegible]



# ketchbook

ETHELBERT NEVIN



# ETHELBERT NEVIN SKETCHBOOK

A GROUP OF  
SONGS AND PIANO PIECES



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*To*  
*E. F. B.*

ETHELBERT NEVIN, Op.2, N<sup>o</sup> 1

Moderato.

PLANO.

[illegible]

Handwritten musical score system 1. Treble and bass staves. Treble staff has a melodic line with a trill marked 'H.' and a dynamic marking 'f'. The bass staff has a supporting line. The phrase 'non legato.' is written above the bass staff.

Handwritten musical score system 2. Treble and bass staves. Treble staff has a melodic line with a dynamic marking 'ff'. The bass staff has a supporting line. The phrase 'Fine.' is written at the end of the system.

Handwritten musical score system 3. Treble and bass staves. Treble staff has a melodic line with a dynamic marking 'p'. The bass staff has a supporting line. The phrase 'Musette.' is written above the treble staff. Below the bass staff, there are several measures marked with 'Red.' and an asterisk.

Handwritten musical score system 4. Treble and bass staves. Treble staff has a melodic line with a dynamic marking 'mf'. The bass staff has a supporting line. The phrase 'ten.' is written above the treble staff.

Handwritten musical score system 5. Treble and bass staves. Treble staff has a melodic line with a dynamic marking 'dim.'. The bass staff has a supporting line. The phrase 'p' is written above the bass staff. Below the bass staff, there are several measures marked with 'Red.' and an asterisk.

Handwritten musical score system 6. Treble and bass staves. Treble staff has a melodic line with a dynamic marking 'p'. The bass staff has a supporting line. The phrase 'D. S.' is written at the end of the system.

## Im wunderschönen Monat Mai.

HEINE.

*To  
E. F.**Allegro impetuoso.*

VOICE.

PIANO.

Im wun - der-schö-nen Mo - nat Mai, Als  
'Twas in the love - ly month of May, And

al - le Knos-pen spran - gen, Da ist in mei-nem Her - zen, Die  
all the buds were spring - ing, My heart it felt so light and gay, And

lie - be auf - ge - gan - gen, Da ist in mei-nem Her - zen, Die  
love's first song was sing - ing, My heart it felt so light and gay, And

*cresc.* lie - be auf - ge - gan - gen, Die lie - be auf - ge - gan -  
love's first song was sing - ing, And love's first song was sing -  
*senza rit.*

*cresc.* *ff senza rit.*



*piu rit.*

gen. — Im wun - der-schö - nen Mo - nat Mai, Als  
ing. 'Twas in the love - ly month of May, When

*f L.H. piu rit. mf R.H.*

al - le Vö - gel san - gen, Da hab' ich ihr ge - stan - den, Mein  
birds were warb-ling cheer - ly, 'Twas then I to my love did say, I

Seh - nen und Ver - lan - gen, Da hab' ich ihr ge - stan - den, Mein  
love thee, ah, how dear - ly, 'Twas then I to my love did say, I

*senza rit.*

Seh-nen und Ver-lan - gen, Mein Seh-nen und Ver-lan - gen.  
love thee, ah, how dear - ly, I love thee, ah, how dear - ly.

*cresc. ff senza rit.*

## LOVE SONG.

Also arranged for  
Violin and Piano .50  
Violoncello and Piano .50

To  
W. C. S.

From The SKETCH BOOK.  
ETHELBERT NEVIN, Op. 2, No. 3.

Andante.

PIANO.

*p*

*mf*

*1 - 1 R. H. L. H.*

*R. H.*

*1 - 1 R. H. dolce.*

*1 - 1 R. H. cresc. L. H.*

*R. H. cresc.*

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B. M. C<sup>o</sup> 90.

Copyright 1902 by G. Schirmer, Jr.

First system of musical notation for piano, measures 1-4. The key signature is two sharps (F# and C#). The music features a complex texture with many beamed sixteenth and thirty-second notes. Pedal markings (Ped.) are present at the beginning of measures 1 and 3. Dynamic markings include *molto* and *ff*.

Second system of musical notation for piano, measures 5-8. The music continues with similar complex textures. Pedal markings (Ped.) are present at the beginning of measures 5 and 7. Dynamic markings include *express.* and *dim. e piu rit.*

Third system of musical notation for piano, measures 9-12. The music features a change in texture with more sustained chords and moving lines. Pedal markings (Ped.) are present at the beginning of measures 9 and 11. Dynamic markings include *a tempo.*, *1-1 R.H.*, and *L.H.*

Fourth system of musical notation for piano, measures 13-16. The music continues with complex textures. Pedal markings (Ped.) are present at the beginning of measures 13 and 15.

Fifth system of musical notation for piano, measures 17-20. The music features a change in texture with more sustained chords and moving lines. Pedal markings (Ped.) are present at the beginning of measures 17 and 19. Dynamic markings include *sf*, *p e dolce.*, and *pp*.

## Du bist wie eine Blume.

To  
E. D. N.

HEINE.

Moderato.

VOICE.

PIANO.

*mf*

Du  
O

bist wie ei - ne Blu - me, So hold und schön und  
fair and sweet and ho - ly, As bud at morn - ing

rein ——— Ich schau dich an, und Weh - muth Schleicht  
tide ——— I gaze on thee, and yearn - ings, Sad

*dolce.*

mir ins Herz hi - pei -      Mir ist als ob ich die Hän -  
thro' my bos - om glide.      I feel that fain I'd be lay -

*cresc.*

de, Auf's Haupt dir le - gen sollt.      Be-tend' das  
ing, My hand up - on thy hair      Pray-ing that

*tranquillo.*      *piu rit.*

Gott dich er - hal - te,      So schön und rein und hold.      So  
God aye would keep thee,      As ho - ly, sweet, and fair      As

*tranquillo.*      *piu rit.*

schön und rein und hold.        
ho - ly sweet, and fair.        
*express.*      *p*

5.  
BERCEUSE.

To  
C. W. S.

ETHELBERT NEVIN, Op. 2, No 5

Moderato e molto cantabile.

PIANO.

*p ben legato.*

*molto tranquillo.*

*ten.*

*ten. dolce.*

*Red. \**

*Red. \**

*Red. \**

*Red. \**

*Red. \**

*Red. \**

*Red. \**

*Red. \**

*Red. \**

*Red. \**

*Red. \**

*Red. \**

*piu rall.*

*Red. \**

*Red. \**

*Red. \**

*Red. \**

*Red. \**

*Red. \**

*Red. \**

*Red. \**

*ten.*

*express.*

*piu rit.*

## Lehn deine Wang' an meine Wang'.

To  
E. S. P.

HEINE.

Andante sostenuto.

VOICE.

Lehn dei - ne Wang' an mei - ne Wang' —  
Oh! let thy tears, — fall fast with mine —

PIANO.

*pp* *p cresc.*

Dann flie - ssen die Thrä - nen zu - sam - men: Und an mein  
When sor - row my soul is o'er-shad - ing Bright be the

*sempre p*

Herz Drück fest dein Herz, Dann schlagen zu -  
glance, that answers mine, When sun-shine my

*mf cresc.*

sam - men die Flam - men. Und wenn in die gro - sse  
heart is per - vad - ing, Then give me the light of that

*molto string.* *sf* *p*

Flam-me, Fliesst der Strom von un - sern Thrä - nen,  
bright glance, The shade of that fall - ing tear,

*cresc.* *piu mosso.*

Und wenn mein Arm dich ge - wal - tig um - schliesst Sterb ich vor  
So when the jour - ney of life is o'er - past, Death may for

*legato.* *express.* *p*

Lie - bes - seh - nen.  
us have no fear.

*dolce.* *p* *smorz.* *pp*



7.  
SERENATA.

13

To  
P. R. O.

ETHELBERT NEVIN, Op. 2, No. 7

Allegro moderato.

PIANO.

*p*

*cresc.*

*dolce*

*piu cresc.*

B. M. Co. 94.

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*Più mosso.*

*mf*

*cresc.*

*f*

*Red.*

*dim.*

*Tempo I.*

*piu rall.*

The musical score consists of five systems of music. The first system begins with the tempo marking 'Più mosso.' and the dynamic 'mf'. The second system continues the piece. The third system includes the markings 'cresc.' and 'f'. The fourth system includes 'dim.' and 'Red.'. The fifth system begins with 'Tempo I.' and 'piu rall.', followed by triplet markings in the left hand.

The musical score is written for piano and consists of five systems of staves. The notation includes various musical symbols such as treble and bass clefs, key signatures (one sharp and one flat), time signatures (7/8 and 3/4), and dynamic markings like *pp* and *Ped.*. The music features complex rhythmic patterns, including triplets and sixteenth notes, and uses slurs and ties to connect notes across measures. The final system ends with a double bar line and a small asterisk.

B. M. C. 84.

Oh! that we two were Maying.

KINGSLEY.

*To*  
*A. P. N.*

Moderato e molto tranquillo.

VOICE.

PIANO.

*p legato.*

Oh! that we two were May - ing:

Down\_ the stream of the soft spring breeze; Like

child - ren with vi - o - lets play - ing, In the

shade of the whisp - ring trees.

Oh! that we two sat

*dolce*

dream - ing, On the sward of some sheep trimm'd down,

*cresc.* *f* *dim*

Watch - ing the white mist steam - ing, O'er

*p*

riv - er, and mead, and town.

*pp*

Oh! that we two lay

*dolce.*

sleep - ing, In our nest in the

church - yard sod; With our limbs at rest on the qui - et earth's breast, And our

souls at home with Cod.

*piu mosso.*

*p*

*sempre pp*

9.  
 VALSE RHAPSODIE.

*To  
P. C. O.*

ETHELBERT NEVIN, Op.2, No 9

Con anima.

PIANO.

Con anima.

PIANO.

*f*

*f*

3

L. H.

*ten.*

*ten.*

*ten.*

*ten.*

*Piu lento.*



*p legato.*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*Ped.* \* *Ped.* \* *Ped.* \*

*Ped.* \* *Ped.* \*

*1 3*

*dolce.* *cresc.*

*dim.* *cresc.*

*f stringendo.*

*a tempo.*

*L.H.*

*sf*

*f*

*ten.*

*string.*

*f*

# Three Songs From "A Child's Garden of Verses."

by R. L. STEVENSON.

No 1.

To  
J. R. Mc A.

ETHELBERT NEVIN.

Allegretto scherzando.

VOICE. 

In win-ter I get up at night And

PIANO. 



dress by yel-low cand-le light; In sum-mer quite the oth-er way, I





have to go to bed by day, I have to go to bed and see The



birds still hop - ping on the tree, Or hear the grown up

peo - ple's feet still go - ing past me on the street; And

*ten. slower.*

*ten.*

does it not seem hard to you, When all the sky is clear and blue, And

*legato.*

*express.*

I should like so much to play, I have to go to bed by day?

*piu rit.*

*a tempo.*

*p*

*a tempo.*

No 2.  
To  
E. F. H.

Allegretto.

VOICE.

PIANO.

Of spec - kled eggs the bird - ie sings, And nests a-mong the  
trees; The sail - or sings of ropes and things In ships up - on the  
seas, The children sing in far Jap-an, The children sing in  
Spain, The org - an, with the org - an man, Are singing in the rain. —

*vivo.*  
Ped.  
Ped.  
\*

B. M. C<sup>o</sup> 968.

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Nº 3.  
*To*  
*M. F. A.*

Moderato.

VOICE. 

Dark - brown is the riv - er,

PIANO. 



Gold - en is the sand, \_\_\_\_\_ It flows a - long for





ev - er, With trees on ei - ther hand. \_\_\_\_\_



Green leaves a - float - ing, Cast - les of the

foam, Boats of mine a - boat - ing,

Where will all come home? — On goes the

First system of the musical score, measures 1-3. The vocal line (treble clef) has a key signature of two flats and a common time signature. The lyrics are "riv - er, And out past the mill: A -". The piano accompaniment (grand staff) features a continuous eighth-note pattern in the right hand and a simpler bass line in the left hand.

Second system of the musical score, measures 4-6. The vocal line continues with the lyrics "way down the val - ley, A - way down the". The piano accompaniment maintains the same rhythmic pattern.

Third system of the musical score, measures 7-9. The vocal line has the lyrics "hill, A - way down the hill." and includes a double bar line. The piano accompaniment continues with the eighth-note pattern.

Fourth system of the musical score, measures 10-12. The vocal line has the lyrics "A - way down the". The piano accompaniment continues with the eighth-note pattern.



riv - er, A hun-dred miles or more,

*L.H.*

*L.H.*

Oth - er lit - tle child - ren Shall bring my boats a -

shore, Oth - er lit - tle child - ren Shall

bring my boats a - shore.

*accel* *p* *smorz.* *pp*

## The night has a thousand eyes.

Quartet with Violin obligato.

*Bourdillon.**To  
W. I. N.*

ETHELBERT NEVIN.

Not too slow.

*mf*

Soprano

The night has a thou-sand eyes, And the day but one; Yet the

Alto

*mf*

Tenor

The night has a thou-sand eyes, And the day but one; Yet the

Bass

*mf*

*cresc.*

light of a whole day dies, With the set-ting sun, Yet the light of a whole day

*cresc.*

light of a whole day dies, With the set-ting sun, Yet the light of a whole day

*cresc.*

*cresc.*

VIOLIN.

*p*

*f* *p* *pp*

dies, With the set-ting sun, with the set-ting sun. The

*f* *p* *pp*

dies, With the set-ting sun, with the set-ting sun. The

*f* *p* *pp*

mind has a thousand eyes, And the heart but one Yet the

mind has a thousand eyes, And the heart but one Yet the

light of a whole life dies, When love is done, Yet the

light of a whole life dies, When love is done, Yet the

light of a whole life dies, When love is done, when love is done.

light of a whole life dies, When love is done, when love is done.

BOSTON MUSIC COMPANY EDITION

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